



THE NATIONAL SPORTING LIBRARY

NEWSLETTER

A Research Center for Horse and Field Sports

Winter 1995 No. 42

Laura Rose, Editor

Scene From The Saddle

Laura Rose

There are pictures with skies of low, menacing clouds about to dump buckets full of rain, of fields of freshly trodden mud and mush, of whistling winds that would rattle paddock gates and stall doors. The paintings of Lionel Edwards give the sensation of what one would actually see, feel and hear were one to view the hunting country of Edwards' home, England, from the back of a horse.

That just might be what sets Edwards (1878-1966) apart from every other artist who has portrayed the hunting field. Sure, some of them shared his love for horses and hounds, and others his fascination with costume and detail. No doubt most also shared his passion for country life. In the end, though, few can approach his ability to create the perfect stage of foxhunting landscape that, once set with the major players—sweating mounts, mud-splattered riders, a flowing pack of hounds—fully captures the essence of the foxhunting field.

And nowhere was Edwards himself happier, either as a rider or an artist. As he wrote in his 1947 autobiography, *Reminiscences of a Sporting Artist*: "Many people have said to me that they could not understand why I didn't live in the Midlands for the sake of both sport and art. The answer is contained in the latter word: if I lived in a good hunting country, the temptation to hunt would be so great that I should do no painting."

In This Issue

The Preacher's Hound

Alexander Mackay-Smith shares a story of the late Braxton Sawyer.

Are You Book Savvy?

Test your wits with our book quiz.

Book Sale Results

262 lots find new owners in 1994 auction.



"The Kennel Field," from Edwards' 1933 book *Sketches in Stable and Kennel*.

Edwards did both, but with a compromise: when he hunted, he carried a small sketch book in his coat pocket. His transformed sketches from field and paddock eventually grew into an impressive legacy that isn't just a list of horse portraits. Instead, it includes pictures of over 90 foxhunting packs (most of which he also had the pleasure of hunting with), a list of over 100 books illustrated, a number of books that he wrote or co-wrote, and the encouragement of a young sporting painter named Peter Biegel. It was a career that made a grand impact on the world of sporting art and literature.

Edwards was born in Clifton in 1878, the youngest son of a large family. By the age of five he was sketching animals and people. Though his initial leanings were toward military service, he instead began to follow his artistic inclinations. Unlike most would-be artists of the day, Edwards was lucky to be encouraged by his mother, whose own mother, Ann Roberts, had been a favorite pupil of painter George Romney.

The Edwards family was financially strapped and had little money for Lionel's art education, but he managed to pick up scholarships and training here and there,

eventually studying on a shoestring at Frank Calderon's School of Animal Painting, where Cecil Aldin had also gotten his start. Calderon's School, in Baker Street, London, was well known for classical training that rested on a sound basis in anatomy. Edwards was still a student when at age 20 he was elected to the London Sketch Club, of which Aldin was also a member.

Edwards might have been in London, but that didn't mean he was horseless. From 1897-1903 he had a studio in a back room overlooking a mews, and when his stomach gave him troubles, his doctor miraculously prescribed "horse exercise" to jiggle his stomach around and set it straight. The young painter happily acquiesced and regularly rented a horse and rode in London's Rotten Row. One night, however, Edwards had a late-night tiff with the horse's owner, and 15 pounds later was a horse owner himself. He stabled the horse nearby and rode it in and around London, even to Reeves' Art Shop in High Street, Kensington, to buy art supplies.

Edwards' real vocation began in 1898, when *Country Life*, one of England's most prominent journals, bought some sketches he had done of wild cattle. He dove into a



Edwards' Hunting With the Cheshire (England) is characteristic of his portraits of the hunts of England.

career in illustration, spending six years with *The Graphic*, and doing work for *The Sphere* and other publications as well. The artist later wrote: "Although I turned out a terrible lot of trash, at the same time I acquired a knowledge and speed which have since been of inestimable value. . ." His increasing skill led to more commissions of sporting portraits and scenes, and eventually he was able to support himself as a sporting painter.

At 27 Edwards married Ethel Ashness Wells, who shared his love of country life, and of foxhunting. Mrs. Edwards was unstoppable in the hunting field. Riding side-saddle, she attacked the big fences in style. The young couple bought a farm in Oxfordshire, where they began raising horses, cows, pigs, poultry and, last but not least, children.

In 1914 the couple's idyllic lifestyle got a wake-up call. One day they were hacking to a hunt meet when they met up with a lone rider who asked for directions to a farm in the area. "Looking for the meet?" they asked the stranger. The stranger was, in fact, a Remount officer looking for horses suitable to be drafted into the Remount cavalry brigades. World War I was on the Edwards' doorstep.

Like other equine artists of the time, such as Sir Alfred Munnings, G.D. Armour and Cecil Aldin, Edwards joined up with the Remount Service. He served four years, which were "four years of nothing but horses." A little bit of sketching here and there, but no painting, just horses. He retired with the rank of Captain.

When he returned to the easel after the war, he had a surprising revelation. "Curiously enough," he wrote, "this abstinence from the use of brush, pen and pencil seemed to have freshened my outlook. . . Pre-war and post-war mark definite periods and in my case rather different classes of work."

Postwar Painting

Four years of working with horses could only benefit a painter who firmly believed in working from his own observations, rarely resorting to the crutch of photographs. He liked to set up his easel and get to work, and then paint—fast. His speed was an asset when working in watercolor, his favorite medium, which he used with a master touch, whipping in skies that speak volumes. Capt. Jack Gilbey, a friend of Edwards', wrote of the first time the artist paid him a visit:

"His first visit to me was on June 12, 1927, when he painted four horses in a landscape. I was astonished at the rate at which he worked. Five minutes or so to study the view, a line drawn across the paper with a charcoal stick to mark the limit of the foreground, in this case a sunken hedge, dots to mark the tops of trees, and then he was off with his brush; the paint fairly danced on the drawing-board, seemingly enjoying itself as much as he was, as the composition, beginning with the sky, took shape. Between lunch and tea the landscape was accounted for, and the next day the horses were added, the whole picture, which measured 20 inches by 30 inches, taking approximately nine hours to finish!"

Though he had a way with the likenesses of horses, Edwards had less luck with portraits of people. He wrote: "It is almost useless to be able to paint animals without also being able to introduce figures, a fact I learnt by bitter experience somewhat late in life." In many cases he got the rider's "seat right to the point that the rider was easily identified, but he admitted that portrait faces were not his strong suit.

Edwards' autobiography contains one chapter that is a grab bag of hints and how-to's for equine artists, such as these notes on foxhunting: What is the most common error in depicting hounds? Showing them running with their mouths shut, when in fact they run with them wide open. What about foxes? Making them too big, when most stand about 15 inches tall. What about horses and riders at the end of the day? Showing them "spotlessly clean; nine times out of ten it either rains whilst you are hunting or has done so

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Laura Rose, Editor

the previous day, therefore in real life horse and rider are splashed with mud." Also, he warns that hunting dress, like polo, is a major "trap for the artist."

Throughout his career Edwards did many portraits of notable hunters, race horses and steeplechasers. In the chapter, Edwards also addresses the painting of a horse portrait: "You will hear the owner telling the groom 'make him stand on his legs, George,' this you may or may not want yourself, but the request is founded on the belief that it is necessary to depict a horse 'at attention,' which is one more reason why the usual horse portrait looks so stiff and unnatural. If the owner will let you draw the horse more or less as it stand naturally you are lucky. By this I do not mean that the animal should sprawl about half asleep in the sun, looking as if he was resting his limbs from unsoundness."

The Fated Sandwich

Edwards' wisdom was not wasted on the many young artists that he encouraged. However, it was not his way to formally take on pupils or apprentices, which he feared would distract him from his own work. By quite a twist of fate, Peter Biegel became the exception.

Biegel had written to Edwards, hoping for the opportunity to study with him, but had received the same reply as all others: no. Some time later, the younger painter was traveling on a train. The older gentleman with whom he was sharing a train compartment

hadn't brought a lunch on board, and was none too happy to find that the train had no dining car. The younger offered to share some of his sandwiches. Before long, Peter Biegel found that he was sharing his sandwiches with Lionel Edwards, and Lionel Edwards had found his one and only pupil. Biegel went on to study under Edwards for a year, and became a well-known horse painter in his own right.



FROM *REMINISCENCES OF A SPORTING ARTIST* (1947)
Edwards with "Jennifer" at Buckholt, England, in 1937.

One of the highlights of Edwards' career was a series of paintings of the hunt countries of Great Britain that he began the 1920s, many of which were published in prints that became very popular in Great Britain and abroad. Throughout his life, he continued to visit and record hunt after hunt, even if in his later days that meant working from a horse trailer overlooking the scene. He also gathered sketches and hunting anecdotes for some of his own books (see bibliography below), which have become prized possessions for sporting book collectors. Along the way he was elected to the Royal Cambrian Academy of Arts and the Royal Institute of Painters in Watercolor, and his "A Hunt in the Snow: The Heythrop" was included in the Royal Academy's 1931 exhibition.

Edwards was hard at work the night before he died in 1966. The last painting on his easel, "The Quorn (Hunt) Changing Horses at Great Dalby", remains unfinished, with a sky of fat brushstrokes yet to be coaxing into clouds, and the white of the canvas poking through the English fields near the bottom. In the center of the painting, riders are changing onto fresh horses, readying for another exhilarating foxhunting run. But up close, in the right foreground, a tired hunter is being led away, an empty saddle on its back.

Laura Rose is librarian of the National Sporting Library. This is an abridged version of a story which appeared in the June/July 1994 issue of Equine Images magazine.

Books by Lionel Edwards

Beasts of the Chase. London: Putnam, 1950.

***Famous Foxhunters.** London: Eyre and Spottiswoode, 1932.

***The Fox.** London: Collins, 1949.

Getting to Know Your Pony. London: Collins, 1950.

Horses and Ponies. London: Country Life, 1938.

***Horses and Riders.** London: Peter Lunn, 1948.

***Hunting and Stalking the Deer.** London: Longmans, Green & Co., 1927.

***Huntsmen Past and Present.** London: Eyre and Spottiswoode, 1929.

***A Leicestershire Sketch Book.** London: Eyre and Spottiswoode, 1935.

The Lighter Side of Sport. N.p.: n.p., 1940.

***My First Horse** (with Siegfried Sassoon et al). London: Peter Lunn, 1947.

***My Hunting Sketch Book. Vol. 1.** London: Eyre and Spottiswoode, 1928.

***My Hunting Sketch Book. Vol. 2.** London: Eyre and Spottiswoode, 1930.

***My Irish Sketch Book.** London: Collins, 1938.

***My Scottish Sketch Book.** London: Country Life, 1929.

***Our Horses.** Middlesex, England: Penguin, 1945.

The Passing Seasons. London: Country Life, 1927.

***Reminiscences of a Sporting Artist.** London: Putnam, 1947.

Scarlet and Corduroy. London: Eyre and Spottiswoode, 1941.

***Seen from the Saddle.** London: Eyre and Spottiswoode, 1937.

***Sketches in Stable and Kennel.** Deluxe edition. London: Putnam, 1933.

Sketches in Stable and Kennel. Vol. 1. London: Putnam, 1936.

Sketches in Stable and Kennel. Vol. 2. N.p.: n.p., 1953.

A Sportsman's Bag. London: Country Life, 1937.

***A Sportsman's Sketch Book.** London: Putnam, 1953.

***Thy Servant the Horse.** London: Country Life, 1952.

***The Wiles of the Fox.** London: The Medici Society and The Sporting Gallery, 1932.

Books About Lionel Edwards

Edwards, Marjorie. **Figures in a Landscape.** London: Regency Press, 1986.

*Watson, J.N.P. **Lionel Edwards: Master of the Sporting Scene.** London: The Sportsman's Press, 1986.

*Included in the National Sporting Library collection.

Comments from the Curator

By Alexander Mackay-Smith

The Preacher's Hound

When it came time for his higher education, the late Braxton B. Sawyer of Fort Smith, Ark., was faced with a dilemma. Should he be a foxhound breeder or a minister of the gospel? His temporary solution was a compromise. He took graduate degrees in both genetics and theology.

As a geneticist, Sawyer founded the Kentucky Lake Kennels of Walker foxhounds which for many years was virtually unbeatable in the hound classes at American Kennel Club shows. He was much in demand as a judge at foxhound bench shows.

When judging, he often gave a running commentary on the whys and wherefores of his placings for the benefit of exhibitors and spectators. Every hound was exhibited standing, walking and trotting. Those found to be unsound or bad movers, usually more than half, were put aside. Most people agreed with his prompt decisions. Sawyer judged American hounds at the Virginia Foxhound Show in the early 1970s.

Sawyer assembled a superb collection of books and magazine articles on foxhunting, including unique runs of the early issues of the three magazines devoted to field trial foxhounds—*The Red Ranger*, *The Hunter's Horn* and *The Chase*.

Sawyer was mising the first two years of *The Red Ranger*. An early subscriber promised to get these issues out of his attic and send them to Sawyer. When Sawyer learned that the man had died and that his household effects were to be auctioned the

next morning, he jumped into his car and drove all night so as to secure the missing issues.

Sawyer's vocation, however, was the ministry. His first important charge was a Baptist church in a western Kentucky town whose retiring pastor lacked education. Sawyer had no such handicap. When the parishioners learned that he had two graduate degrees, they looked no further. Sawyer accepted their call.

Mrs. Sawyer asked, "What are you going to tell the congregation about your foxhounds?" Sawyer explained that a good friend in a remote section of eastern Kentucky

The man told the church ushers, "I don't need no seat. I just want to breed my gyp to the preacher's dog."

would take and hunt the hounds, but would return them on request. The problem was thus apparently solved.

Sawyer did not know that *foxhound* was a bad word in the new parish. Two unscrupulous local dog dealers had extensively advertised "champion foxhounds, coon hounds, possum hounds, rabbit dogs, *satisfaction guaranteed, or your money back.*" They sold and shipped dogs that vaguely looked like hounds that had been collected from animal shelters, pounds or elsewhere. No money ever came back. These dealers, only recently run out of town, had given the term *foxhound* a bad name.

The Reverend Dr. Sawyer was a great success. In two years he doubled his congregation, raised the money to build a new church, and supervised its construction. He took his vacation two weeks before the dedication. At a small local field trial near his friend's farm, he entered his hounds and won everything. Surrounded by his winning hounds at the presentation ceremonies, he refused to be photographed, but the photographer secretly took a picture anyway.

Sawyer was the first to arrive at his church on the dedication Sunday. Next came two maiden parishioners who were pillars of the church. Instead of greeting him cordially, they passed him by in stony-faced silence. So did those who followed.

Finally came the deacon. "Brother Sawyer, have you seen the morning paper?" On the front page was the field trial photograph with a caption identifying Sawyer, his hound and his church. The fat was in the fire!

The only thing Sawyer could do was to continue with the service. Halfway through the sermon, he felt the congregation warming up a bit. Then there was a scuffle at the church door. A rough-looking man held a piece of baling twine. At the other end was an equally rough-looking foxhound bitch. The man told the church ushers, "I don't need no seat. I just want to breed my gyp to the preacher's dog."

This incident marked a turning point in the ministry of the Reverend Doctor Braxton Sawyer. He hoped that time would thaw the frigidity of his congregation. After a year the temperatures of barely half of them had risen above 32 degrees.

Two years later 80 percent of the congregation had accepted Sawyer as their best pastor ever, but the remainder showed no signs of forgiveness. To accord with his dual interests, Sawyer left the parish and devised a new career. He became a radio preacher with a large congregation throughout the states of the lower Mississippi Valley. This allowed ample time in which to pursue his career as a breeder, exhibitor, competitor and AKC judge of foxhounds. For the balance of his life, he was eminently successful in both careers.

NATIONAL SPORTING LIBRARY

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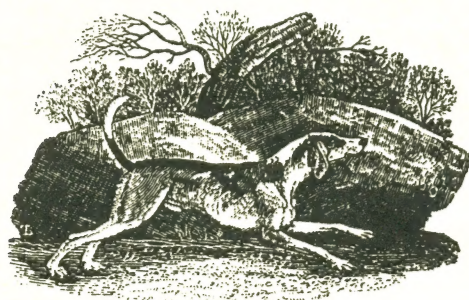
William Steinkraus

Ellen B. Wells

George A. Weymouth Jr.

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James L. Young



Books Wanted

The following is a list of books not yet in the collection of the National Sporting Library. If you have any of these books, we hope that at some point you will consider donating them to the Library, where they will be accessible to horse lovers, scholars, students, and pleasure readers.

Gifts of books to the Library are tax-deductible. For more information on donations, contact the NSL at (703) 687-6542.

Alexander, Holmes

Between the Stirrup and the Ground
Washington, D.C.: National Press, 1967.

Armstead, Hugh

The Artistic Anatomy of the Horse
London: Balliere, Tindall and Cox, 1900.

Welcome New Friends

George R. Abramowitz/Darnestown, Md.

Anne K. Baker/Great Falls, Va.

Robert R. Brady/Douglasville, Ga.

Mr. and Mrs. James A. Brodie/
Plandome Manor, N.Y.

Bettie-Julia Certain/Hot Springs, Va.

D'Shams Books/Freedom, N.Y.

Sarah Dalton-Morris/Woodbury, Conn.

Dr. and Mrs. John R.S. Fisher/
Coatesville, Pa.

Virginia Fitch/Goode, Va.

Patrick J. Foy/Round Hill, Va.

David I. Hares/St. Louis, Mo.

William R. Helwick/Culpeper, Va.

Ruth Hooten/Dover, N.H.

Josephine Hughes/Upperco, Md.

Wendy Hunter-Higgins/Salem, N.J.

Laurie Kittle/Alexandria, Va.

Toni Lee/West Palm Beach, Fla.

Nancy Murray/Elkton, Md.

Samuel E. Neel/McLean, Va.

Mr. and Mrs. Henry Rathbun/
Middleburg, Va.

Richfield Horse Books/Jarrettsville, Md.

Patricia N. Rogers/Leesburg, Va.

Mrs. D. Scott-Brown/

Tadcaster, N. Yorkshire, England

Ellie Spencer/Warrenton, Va.

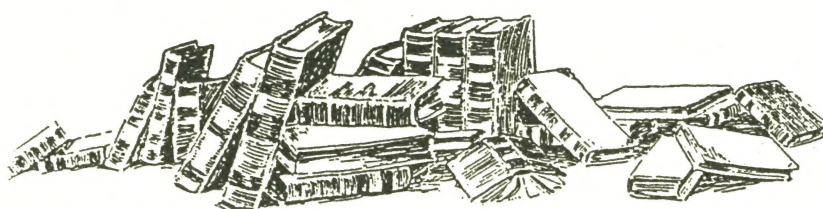
Mel K. Stevenson/Milford, Conn.

Charlene Strickland/Bosque Farms, N.M.

Mr. and Mrs. Richard B. Thatcher/
Huntington, N.Y.

Jane Van Eps/McLean, Va.

Mr. and Mrs. Thomas H. Voss/Monkton, Md.



Barton, Frank Townend

Hunters

London: Eveleigh Nash, 1910.

The Breeding of Fox Hounds

London: Constable and Co., 1926.

Bayliss, M. F.

The Matriarchy of the American Turf, 1975-1930

New York, 1931.

Benson, Jack Leonard

Horse, Bird and Man: The Origins of Greek Paintings

Amherst: University of Massachusetts Press, 1970.

Brown, Paul

Good Luck and Bad

New York: Charles Scribners' Sons, 1940.

Brown, Sara Lowe

The Horse Cruiser and the Rarey Method of Training Horses

Columbus: F.J. Heer, 1925.

Cecchini, Giovanni

The Palio and the Contrade

Siena: Mote dei Paschi, 1959.

Cooper, J. W.

Cockfighting, a Treatise on Cocking

Media, Pa., 1859.

Cubitt, C.G.

Polo for the Pony Club

London: British Horse Society, 1960.

Diggle, Martin

Riding Cross Country

London: J.A. Allen, 1986.

Edwards, Lionel

Beasts of the Chase

London: Putnam, 1950.

Fairfax-Blakeborough, J., ed.

Northern Sport and Sportsmen

Stockton-on-Tees: Yorkshire Publishing Press, 1912-.

Fawcett, William

Fox-hunting

New York: Scribner, 1936.

Fitzgeorge-Parker, Tim

Steeplechase Jockeys: The Great Ones

London: Pelham, 1971.

Gordon-Watson, Mary

Making Your Own Jumps

London: Threshold, 1988.

Griswold, Frank Gray

Horses and Hounds

New York: Dutton, 1926.

Hobusch, Eric

Fair Game

New York: Arco, 1980.

Huls, Mary Ellen

Design of Stables: A Bibliography

Monticello, Ill.: Vance, 1988.

Lewis, Gifford

Somerville and Ross

New York: Viking, 1985.

Mairinger, Franz

Horses Are Made to Be Horses

New York: Howell, 1986.

Marsh, Sam

Hunting, Showing and 'Chasing

London: Jarrolds, n.d.

Marshall, Leonie

Questions on Dressage

London: J.A. Allen, 1989.

Pennell-Elmhirst, Edward

The Hunting Countries of England

London: Horace Cox, 1882.

Price, Steven D.

The Polo Primer

New York: Viking, 1989.

Proctor, Frank

Fox Hunting in Canada, and Some Men Who Made It

Toronto: Macmillan, 1929.

Rittenhouse, Jack

Carriage Hundred: A Bibliography of Horse-Drawn Transportation

Houston: Stagecoach, 1961.

Scrutator

Practical Lessons on Hunting and Sporting

London: Chapman and Hall, 1865.

Scrutator

Recollections of a Fox-Hunter

London: Philip Alan, 1925.

Sneyd, Barbara

Riding High 1896-1903

New York: Dodd, Mead, 1986.

Somerset

A Drag with the Old Essex

New York: Privately printed, 1938.

Storl, Werner

Riding to Music

Millwood, N.Y.: Breakthrough, 1987.

Thompson, Bill

Construction of Cross-Country Obstacles

London: J. A. Allen, 1972.

Walker, Stella

In Praise of Horses

London: Frederick Muller, 1953.

White, Capt. Wesley J.

Guide for Polo Umpires

New York: U.S. Polo Association, 1933.

Whitehurst, Fred

Hark Away

London: Tinsely Brothers, 1879.

Williams, Moyra

Adventures Unbridled

New York: Barnes, 1960.

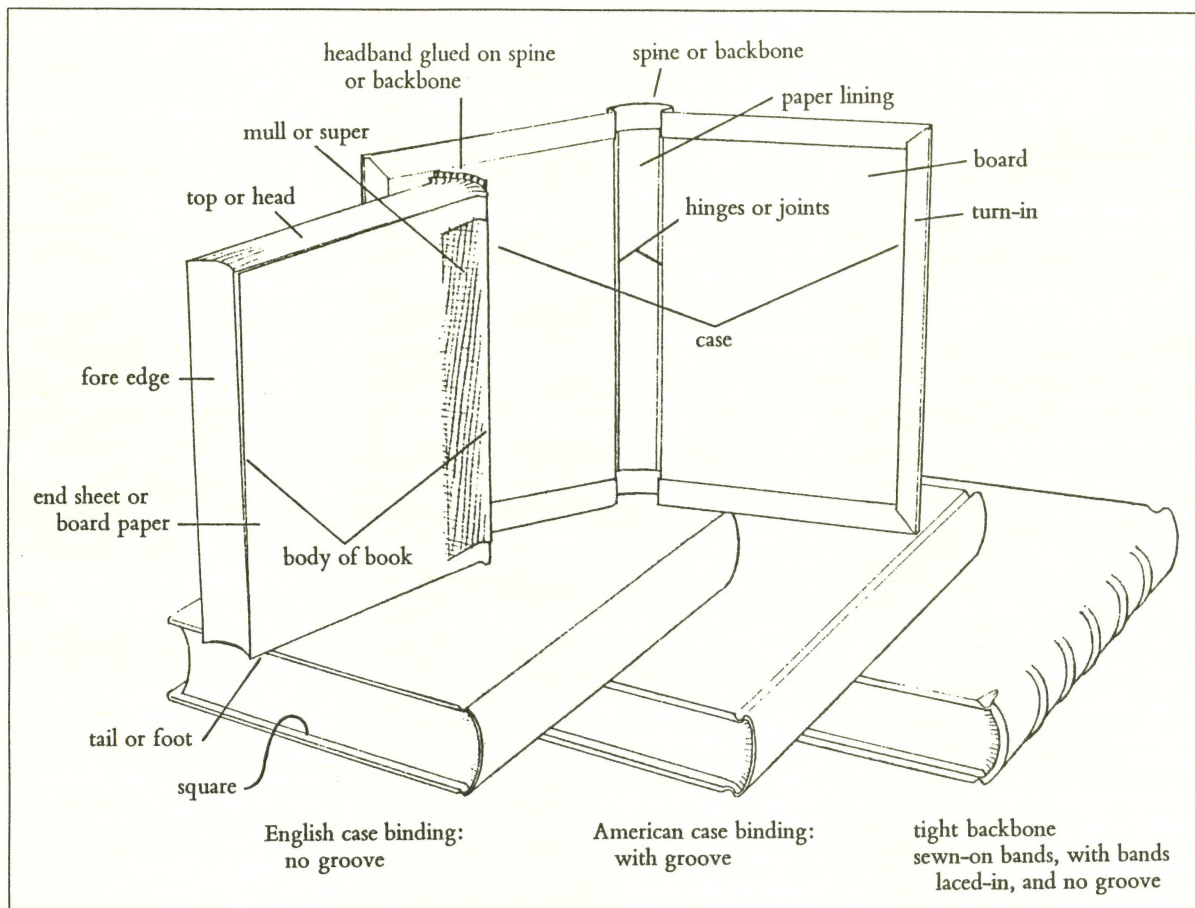
Bookworm Quiz

In this quiz, we're throwing the book at you—literally. You may be well-read on the points of the horse, the care it needs, its history and lore, but how much do you know about the same subjects for the book?

The questions are based on information in *Bookbinding and the Conservation of Books* by Matt T. Roberts and Don Etherington (Washington: Library of Congress, 1982); and *Cleaning and Preserving Bindings and Related Materials* by Carolyn Horton (Chicago: American Library Association, 1969).

The illustrations are from Horton's book, reproduced with the permission of the American Library Association.

The answers are on page 13.



1. A real bookworm is the larva of any of some 160 species of _____.
2. Name the book size resulting from folding a sheet of paper with three right-angle folds, producing a leaf one-eighth the size of the sheet and forming a 16-page section.
3. The left hand page of a book is also called the _____.
4. The library book cloth called "buckram" is usually made from closely woven _____.
5. The method of decorating a book in which impressions are made in the covering material by means of heated tools, pallets, rolls, fillets or more is called "_____ tooling". Leaf metal, foil or other coloring material is not used in this process.
6. The bibliopedist's craft is commonly known as _____.
7. A _____ goatskin is a vegetable tanned leather with a characteristic pinhead grain pattern. Some of the subspecies are Persian, Levant and Niger.
8. A separately printed illustration, etc., cut to the size of the leaf of a book and pasted along the inner margin is said to be "_____ in." The process is very costly.
9. A _____ is a scene painted on the fore edge of a book; the painting is either visible with the book closed, or in most cases, if the edge is fanned out.
10. _____ edges have veined or mottled coloring on the edges of the book in imitation of their namesake stone. Some of the patterns include Dutch, Bouquet and French Shell.
11. _____ edges are covered with gold leaf.
12. A _____ leather binding has leather covering the spine, a large part of the sides and enlarged corners.

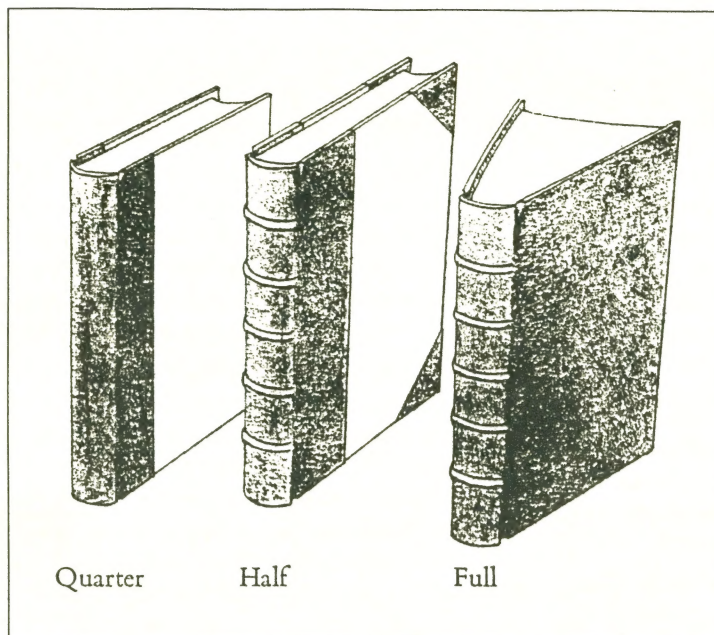
13. Books and all printing from movable metal type which can be dated before the year 1501 are known as _____. The term derives its name from "cunae," the Latin word for cradle, referring to books produced in the infancy of printing.

14. The functional and/or ornamental band at the head and tail of a book is called the _____.

15. Name the English bookbinder (1780-1840) known as the "sporting binder" because most of his bindings were of books devoted to sports.

16. _____ is the book size resulting from folding a sheet one time, giving leaves half the size of the sheet.

17. Some restorers use the common beverage _____ to tint book pages that have been washed or bleached, so they will match untreated pages.



18. The _____, which is also called a "book wrapper" or "dust cover," dates from the 16th century.

19. The _____ border has a gold decoration of scrolls, leafy clusters and rich borders that look like lace.

20. A book whose "bolts," i.e., the folded edges of the sections, have not been trimmed off is called _____.

21. A _____ is the protective container with one open end for books.

22. The right-hand page of a book is also called the _____.

23. The _____ is a folded sheet of paper with one leaf attached to the board of the book, and the other forming a flyleaf.

24. When freckle-like brownish spots develop in paper under humid conditions, it is called _____.

25. The _____ is the edge of the book along which the sections are secured together in binding; it is also called the spine, shelfback and backstrip.

ROAD SCHOLARS

Below are some of our recent "interlibrary loan travelers" and their destinations. The NSL doesn't lend books to individuals, but we do lend books to other libraries on a "room use only" basis. In other words, if your local library borrows one of our books, you will be not be able to check it out, but you will be able to read it at your local library.

If you have questions about interlibrary loan, ask your local librarian, or contact Librarian Laura Rose at (703) 687-6542.

Karl Philippe's **Long Reining** to the Lincoln County Public Library, Libby, Mont.

Anna Jane White-Mullin's **Winning** to the Easley Library at Bluefield College, Bluefield, Va.

Anthony Dent's **Donkey: The Story of the Ass from East to West** to the Sherrod Library at East Tennessee State University, Johnson City, Tenn.

Betty Smith's **The Jack Russell** to the Canton Branch Library, Canton, N.C.

Eckart Meyners' **Fit for Riding** to the Palm Beach County Library, West Palm Beach, Fla.

Marquis Owen MacSiney of Mashanaglass' **Training from the Ground** to the Menominee County Library, Stephenson, Mich.

Al Gomez' **The Foundation Stock** to the North Suburban Library System, Wheeling, Ill.

Lorraine Travis' **The Mule** to the Kanawha County Public Library, Charleston, W. Va.

David Plummer's **The Complete Jack Russell Terrier** to the Virginia Historical Society, Richmond, Va.

Bernard Darwin's **John Gully and His Times** to the West Point Branch Library, West Point, Va.

Barbara Engel's **Therapeutic Riding Programs** to the Montana State Library, Helena, Mont.

Cynthia Branigan's **Adopting the Racing Greyhound** to the Portsmouth Public Library, Portsmouth, Va.

Lesley Sampson's **Nijinsky, Blue Riband Sire** to the Tehachapi Branch Library in Tehachapi, Calif.

Austin Coates's **China Races** to the Leyburn Library at Washington and Lee University, Lexington, Va.

Rosemary Archer's **The Arabian Horse** to the Missoula Public Library, Missoula, Mont.

Jennie Loriston-Clarke's **Lungeing and Long-Reining** to the Flower/Sprecher Library at the New York State College of Veterinary Medicine at Cornell University, Ithaca, N.Y.

Jay Hovdey's **Whittingham** to the White Pine Library, Stanton, Mich.

Ruth Perkins' **Off-Centered Riding: or, Not So Swift**, to the Alpena County Library, Alpena, Mich.

M.T. Richardson's **Practical Carriage Building** to the Sherman Public Library, Sherman, Texas.

Tom Dorrance's **True Unity** to the Orange County Library, Orlando, Fla.

Peter Rossdale's **The Horse's Health from A-Z** to Trimble County Public Library, Bedford, Ky.

Book News and Reviews

ROYAL BLOOD, FIFTY YEARS OF CLASSIC THOROUGHBREDS. Portraits by Richard Stone Reeves. Text by Reeves and Jim Bolus. The Blood-Horse Inc., P. O. Box 4038, Lexington, KY 40544. 1994. 287 pp. Illus. Index. Slipcase. Limited edition of 500 signed, leather-bound books, \$350.00; cloth edition, \$75.00.

Royal Blood, which covers 50 of the world's finest race horses in the past 50 years, benefits from the collaboration of the considerable talents of world-renowned artist Reeves and veteran turf writer/historian Bolus.

Reeves's oil paintings of each horse are reproduced in color, about 6" x 8" in size, with extended pedigrees beneath. The text consists of Reeves' personal comments on subjects, three or four paragraphs in length. Then, Bolus takes over with lively, in-depth descriptions of the race and breeding accomplishments of each horse, about four or five pages long. The text is frequently enhanced by black and white photographs and attractive pencil sketches by Reeves.

I particularly enjoyed Reeves' remarks. For Citation, the Triple Crown winner in 1948 and the first \$1 million earner, he wrote: "I would rate Citation as a three-year-old maybe a pound better than Secretariat. . . . He was powerful looking. From the point of his croup

to the root of his tail, it was almost straight back. You could almost lay a tray on his quarters. I'd never seen a horse so level. He had a long back, very powerful hindquarters, wonderful hind legs, a lovely arch to his neck and, of course, great bone. He just bespoke of power and sturdiness."

Bolus' four-page text on Citation is typical of his treatment of each horse, with excellent quotes from trainer Ben A. Jones, son Jimmy Jones, two fellow owners and trainers and four turf writers. Jimmy Jones said: "He was the best horse I ever saw. Probably the best anyone else ever saw, I expect. . . . He could sprint, he could go two miles, he could go in the mud, he could go on a hard track. He could do it all. And that's the mark of greatness."

Reeves often painted several generations of the horses in *Royal Blood*, including members of five generations in the male line of Tabasco Cat, the winner of the 1994 Preakness and Belmont Stakes—the Cat's sire, Storm Cat, grandsire Storm Bird, great-grandsire Northern Dancer and great-great-grandsire Nearctic.

My favorite portraits include Nashua, Bold Ruler, Buckpasser, Arts and Letters and Easy Goer. I dislike the pictures of Northern Dancer, Ruffian and Spectacular Bid. And,

for fear of being picky, there's either a boo-boo or a typo in the title of the picture of Tom Fool, which states that Tom Fool is being saddled for a race at Saratoga. He's being unsaddled in the winner's circle after the race.

These slight negatives aside, *Royal Blood* has everything—for art lovers, great pictures; for race enthusiasts, marvelous physical descriptions of subjects by Reeves and great reading by Bolus. *Royal Blood* is an extremely important book.

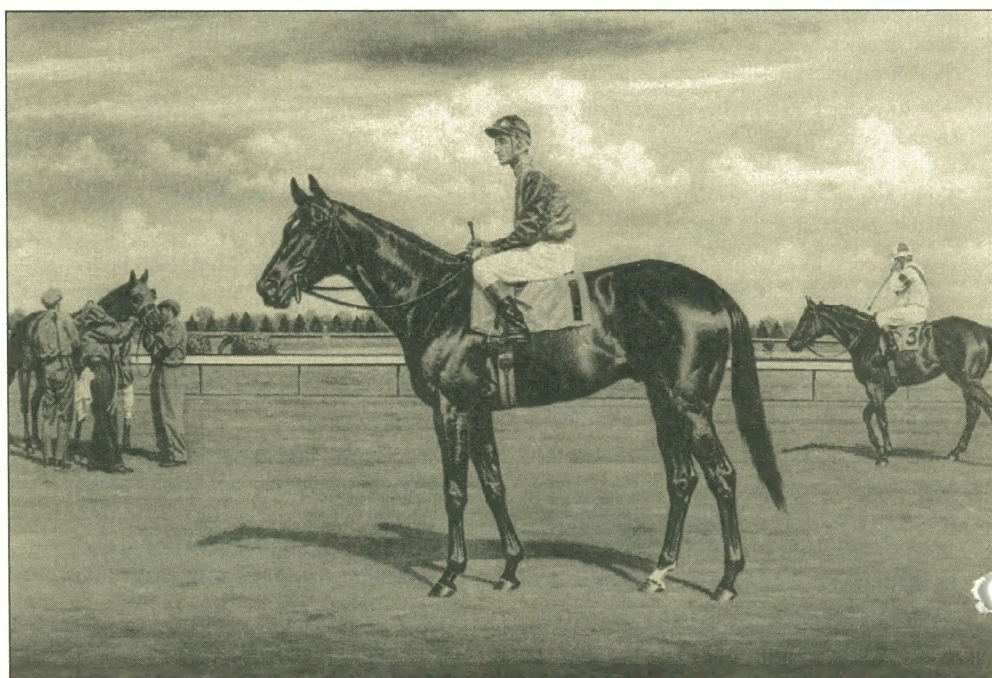
P. W.

A CLASSICAL RIDING NOTEBOOK. Michael J. Stevens. Kenilworth Press Ltd. Distributed in the U.S. by Half Halt Press, P.O. Box 67, Boonsboro, MD 21713. 1994. 119 pp. Illus. Bibliography. Index. \$34.95.

In the preface to this fine little volume, the author explains that the book evolved from notes he made while he was learning the principles and practice of schooling horses according to the classical tradition. He made the notes to clarify his own understanding of the subject, and his stated goal was to assemble the most important ideas into a concise and readable form. The result is a clear, simple, and sometimes humorous explana-

Richard Stone Reeves' *Royal Blood* includes this portrait of Bold Ruler, Eddie Arcaro up, after winning the Trenton Handicap at Garden State Park in 1957. In the background are Round Table (left) and Gallant Man. Reeves described this trio as members of "the best crop of three-year-olds I've ever seen."

He described Bold Ruler's conformation: "He didn't have the handsomest head in the world. . . . but he had a great body. His hindquarters sloped very steeply between the top of the croup and the root of the tail. He passed that on to his best son, Secretariat."



COURTESY OF THE BLOOD-HORSE



tion of the basic principles of classical riding that should be informative to the novice and professional alike.

Stevens starts with the most basic discussion of the essentials of riding—the position of the seat, legs, arms and hands, and builds in a logical progression through the use of the aids for lateral work and on into more advanced work such as flying changes and piaffe and passage.

This is not, however, just another book on "How to Ride Dressage." For example, in the chapter titled "Active Forward Movement," there is a good explanation of the difference between impulsion and speed, a distinction which is not always understood by the novice. And just to make sure we all understand it, he concludes: "In classical circles the race horse is not considered to have much impulsion."

Other chapters cover "Straightness," with exercises for achieving it, and "Balance," with techniques for improving it. One chapter outlines a four-year training program for the young horse, from the basics to Grand Prix, and the final chapter contains a wonderful list of helpful hints and reminders, including: "Understand the nature of the horse, and do not forget the lifestyle that nature intended him to have."

Throughout the book the author is a strong advocate for always considering the comfort and well-being of the horse, and for solving problems by applying the principles of correct training instead of resorting to gadgets such as draw reins and increasingly stronger bits. On this topic there is an excellent section titled "How NOT to Put the Horse on the Aids."

The book is liberally illustrated with photos and drawings, and although it deals with some technical subject matter, it sticks to basic information and does not get into the long philosophical discussions that make some of the masters so difficult to read. But for those who do want to dig deeper into the subject, there is a descriptive list of the works of the early masters, as well as an excellent bibliography.

This book is not a substitute for the works of the classical masters, but those horsemen who want to discover or review the basic principles of classical riding will find it a valuable addition to their library.

D.D.

THEY DREAMED OF HORSES. Kay Frydenborg. Photographs by Tanya Wood. Walker and Company, 435 Hudson Street, New York, NY 10014. 1994. 112 pp. Illus. Index. \$15.95.

"Never judge a book by its cover" couldn't be more true. When I first picked up this book, I was turned off by the book's obvious slant toward young girls. All the sources in the book were women. The feminine pronoun was overused. I couldn't imagine how this narrow-minded book could be worthwhile.

The first chapter is sappy and too full of "horse love," idealism and dreams, with a few numbers thrown in to substantiate the horse industry. The author gives the advice: "Do what you love, the money will follow." This statement can be disputed by millions of starving actors, writers, athletes, musicians and horsemen. I would not want my son or daughter to believe this. If you simply cannot physically or mentally do something, it doesn't matter how much you love it. You can't do it. I want a book that encourages kids to try but gives them realistic expectations. Kids must understand that sometimes it's a long road to success. They need to know what it takes to make it in a chosen career and what to expect to get.

Fortunately, that is exactly what I got in the remainder of the book. The writer suddenly comes alive. She puts her strong journalistic background to good use and gets her subjects to talk about exactly what a young woman—or man!—needs to do to make it in a specific occupation.

We don't read glamorous accounts of amazing overnight success. We find stories of hard work and determination. "Veterinary medicine is a relatively hard field to enter." We learn about having the courage to stick with something. "After almost two years of walking hots and then grooming, I finally found someone to give me a chance." We find out you might not get rich. "Amy estimates clearing about \$10,000 to \$15,000 in the early years, once you reach a point where you don't have to reinvest all your profits. . ." (She hopes to eventually make \$30,000 a year with her mobile tack shop.) This is reality, something kids need to understand.

The glossary is accurate, and the index is good. The author also includes an excellent listing of places to get more information.

The photos are appropriate and clear, but I would have liked more of them, especially in a kid's book. Photos draw the reader in. At \$15.95, the book is a nice price. It would have been worth a few dollars more for more photographs, however.

Overall, I would recommend this book for any student considering a career in the equine industry. Just try to ignore the pronouns, and read chapter one last.

C.R.F.

IN THE IRONS, Show Jumping, Dressage and Eventing in North America. Gary J. Benson with Phil Maggitti. Howell Book House, A Prentice Hall Macmillan Company, 15 Columbus Circle, New York, N.Y. 10023. 1994. 187 pp. Illus. \$50.00.

Photographer Gary J. Benson captures the three Olympic equestrian sports in dazzling color—from the spotlight of the horse in competition to the behind-the-scenes hard work and preparation. *In the Irons* delves into show jumping, eventing and dressage and encompasses competitions from coast-to-coast, including Canada.

Benson, widely acclaimed for his railroad photography, stepped into the equestrian world in 1985 as a freelance photographer and realized there was a new challenge awaiting. With inspiration from his wife/business partner, Susan Stilgenbauer Benson, he became immersed in capturing the fleeting images of the horse in competition.

Benson's photographs bridge the gap between being strictly competition-type and artistic. He uses panning and multiple imaging techniques to enhance the motion and elegance displayed in the show ring. Whenever possible, he depicts the natural surroundings to add dimension to his images—a style he used in his railroad photography.

Although most of the photographs portray upper level competitors, he included an important stepping stone, that of the pony hunter ring, where many Olympians began their careers.

For the most part, the selected photographs are ones true horsemen would find technically correct—the horses are jumping in proper form, the dressage horses are on the bit and well-balanced and the eventing photos show dynamic action. I must take exception with a few of the show hunter photo-

graphs selected. A photograph of Western Prospect, one of the most talented conformation hunters in the country, shows him landing after a jump. Hunter aficionados know this is not a desired pose.

While the images proclaim upper level competition and the best of the best, the text, by Phil Maggitti, is primarily aimed at the novice. He explains the basics of the three sports, some history, and fundamental information that most experienced horsemen would find repetitious.

The most important aspect of the book, however, is the photography. While the text may be aimed at a general audience, the photographs will be admired by all horsemen. This coffee table book would make a fine addition to any living room where equestrian art is appreciated.

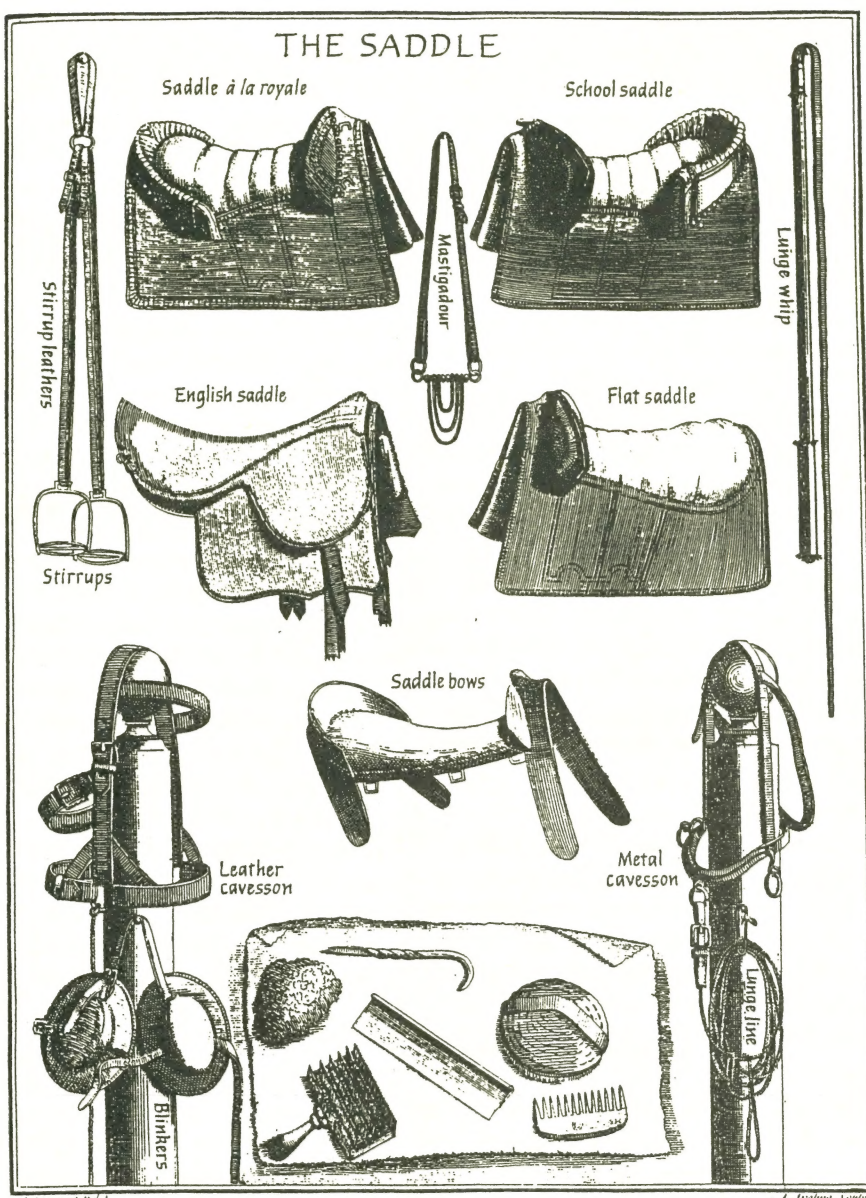
T.B.

SCHOOL OF HORSEMANSHIP. Francois Robichon de la Gueriniere. Translated by Tracy Boucher. J.A. Allen & Co., 1 Lower Grosvenor Place, London SW1WOEL England. 1994. 330 pp. Illus. Index. Glossary. \$79.95.

Does the term "shoulder-in" ring a bell? It certainly did (in French, at least) to Francois Robichon de la Gueriniere (1688-1751), whose masterwork on equitation has recently been translated in full in English for the first time. De la Gueriniere was the creator of the shoulder-in, an integral dressage movement today practiced by backyard equestrians and Spanish Riding School riders alike. He wrote:

"This exercise has so many benefits that I regard it as the alpha and omega of all exercises for the horse which are intended to develop complete suppleness and perfect agility in all its parts. This is so true that a horse trained according to this principle and spoiled afterwards either in the school or by some ignorant person can be restored to full agility if a horseman puts it for a few days back into this exercise."

Tracy Boucher, a librarian at Pacific University in Oregon who has studied 18th-century French culture, translated the 1733 edition of the book (it had previously been issued in four parts from 1729-1731). De la Gueriniere's work is broken down into three main sections: knowledge of the horse, including topics such as conformation, saddlery, hoof care and feeding; training, including the gaits, the airs above the ground, and the tournament; and horse care, including the skeleton, illnesses and surgeries. In his preface, Boucher is quick to note that the last sec-



The new translation of Francois Robichon de la Gueriniere's School of Horsemanship includes plates with text re-lettered from French into English.

tion, which details practices that would horrify today's veterinarians (such as creating a star or a blaze by burning the horse's head with hot roasted apple, thus leaving a scar that later sprouts white hairs), should be read for historical rather than applied value.

In contrast, educated riders can directly apply what they learn in the training portion of the book. De La Gueriniere stresses the natural balance between the horse and rider, and gentleness and intelligence in training. "Theory instructs us that we should work from a foundation of sound principles, and these principles, rather than going against nature, must serve to perfect it with the aid of art," he wrote. "Practice gives us facility in the execution of that which theory teaches us; and in order to obtain this facility, one must love

horses, have vigour and boldness, and much patience. These are the principle qualities which make a true horseman."

The book itself is a work of quality. The fine plates of Charles Parrocel (1688-1752), originally keyed in French, have been re-lettered in English and add another dimension to the text, as does an extensive index. The feature that puzzles me is the glossary, which is little more than a page long and filled with odds and ends. My impression is that the glossary should have been much more complete, or omitted entirely.

In his foreword, dressage instructor Paul Belasik writes: "This book should not just go on a library shelf for scholars." I agree.

L.R.

Seen in the Stacks . . .

Joe and Suzann Leist of Crittenden, Ky., researched books on saddlery and harness. Joe's standing research interest is saddle trees by Schroeder of Madison, Ind.

Samuel E. Neel of McLean, Va., dropped by to talk about books by Somerville and Ross, which he also collects.

Bernard Michael of Westernport, Md., researched the article "Horses of the World" in the Nov. 1923 issue of *National Geographic*.

Valerie Cooper of Middleburg researched a print of a Thoroughbred racehorse.

David Turner of Broad Creek, Md., enjoyed a look at the NSL's rare book collection, as well as books on Saddlebreds and dressage.

Dressage competitors **Tina Konyot** of Palm City, Fla., and **Robin Garrett** of Boulder, Colo., enjoyed the von Hunersdorf books and dressage books.

Kari LaBell of Lovettsville, Va., researched horse sports in Colonial Virginia for her work in living history re-enactments.

Paula Bennett of Middleburg researched Thoroughbred bloodlines.

Karen Daly of Upperville, Va., dropped by to discuss children's horse books.

Susan Barber, a foxhunter from Moscow, Tenn., enjoyed a look at the foxhunting section.

The Rev. Betsee Parker of Leesburg, Va., researched Corotoman Farm in Upperville, Va., and the mastership of Malbon Gore Richardson of the Piedmont Fox Hounds.

Kathy Curtis, an equine artist from Alexandria, Va., perused books on Man o' War and the horse in art.

Field Horne of the National Museum of Racing in Saratoga Springs, N.Y., researched American steeplechasing for an upcoming exhibition at the museum.

Rick, Ann, Robert and Thomas Voight of Norfolk, Va., took a tour of the Vine Hill mansion, which was at one time the home of Rick's grandfather.

Miranda Hope of Washington, D.C., jumped into the steeplechasing section for a documentary film project on the sport in Virginia.

Friar Angelus Kissam of the St. Joseph Cupertino Friary in Ellicott City, Md., researched the blessing of hounds.

William R. Helwick of Culpeper, Va., researched showjumping in back issues of *The Chronicle of the Horse*.

Pamela Graham of Gahanna, Ohio, and **Sharon Herron** of Pataskala, Ohio, visited the Library while in Middleburg for a George Morris clinic.

Thomas Ryder of York, England, and **Wendy Hunter-Higgins** of Salem, N.J., perused books on horse breeding and sidesaddle riding, among other topics.

Dr. Pegram Johnson III of Accokeek, Md., researched 19th-century sporting subjects.

Mr. and Mrs. William McConnor of Rancho Sante Fe, Calif., enjoyed the sporting art books.

Peter Dyrness of Conde, Va., and **Dorothy Sperry** of Los Angeles, Calif., browsed through the horsemanship collection.

Jane Scott of Kingston, Ontario, researched Cleveland Bay bloodlines.

Laura Wilson, a horse lover from New York City, took a tour of the collection.

Lee Marmon of Arrington, Va., studied the sporting history of the Oak Ridge property between Charlottesville and Lynchburg. Oak Ridge, former home of horse owner/breeder Thomas Fortune Ryan, has acquired a limited license to conduct horse racing.

Dell Coon, a bloodstock agent from Sterling, Va., took a look at the NSL's racing books.

Lynn E. Woods, a riding instructor from Potomac, Md., brought student **Portia Cornell** of Bethesda, Md., in for a look at classical books on riding.

Col. Donald Thackeray and **G. Everett Wagner** of Union Bridge, Md., looked at books on foxhunting and horsemanship.

Charles Brill of Gore, Va., researched 19th-century sporting subjects.

Michelle Clayton of Washington, D.C., researched veterinary science and dressage.

Thomas Weaver and **Faisal Dean** of Front Royal, Va., enjoyed a look at books on Arabians.

Dawn Haney of Middleburg researched the sporting art and veterinary sections.

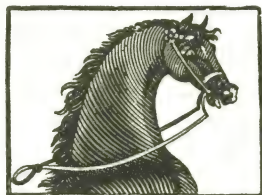
Gordon G. Smith of Somerville, N.J., the M.F.H. of the Amwell Valley Hounds, enjoyed a look at the NSL's foxhunting and rare books

Anne Baker, a Connemara enthusiast from Great Falls, Va., visited the NSL for the

first time and browsed the collection.

Olivia Carter-Pokas of Silver Spring, Md., researched stifle problems in horses.

Some of those who visited us around the time of the duplicate book sale included: **Ruth Lynn Youngwirth** of Leesburg, Va.; **Tom and Elizabeth Bracey** of Berryville, Va.; **Marion Maggiolo** of Warrenton, Va.; **Peter Bance** of Sabot, Va.; **John Stuart** of Nicholasville, Ky.; **Joan Wolf** of Warrenton, Va.; **Dr. Joseph Stuart** of The Plains, Va.; **Mrs. D. Ramsay Evans** of Arlington, Va.; **Ann Ross** of Frederick, Md.; **Linda Cowasjee** of Delaplane, Va.; **Constance Cornehl Martin** of Woodinville, Wash.; **June Ruhsam** of The Plains, Va.; **Robert Banner** of Middleburg; **Kay Blassic** of Bealeton, Va.; **Jackie Burke** of Orlean, Va.; **Susan Huberth** of Marshall, Va.; **Betsy Manierre** of The Plains, Va.; **David Rosenthal** of Rectortown, Va.; and **Joan Jones** of Marshall, Va.



In this world only three things dispel anxiety: women, horses and books.

Arabic Proverb

Florence Hillman of Middleburg browsed through the NSL's 19th-century serials.

James Scharnberg of Chester Springs, Pa., took a break from the fall bassett trials to look at exquisite French books on hunting. Scharnberg is the master of the Skycastle French Hounds.

Lowry Watkins Jr. of Louisville, Ky., researched the Oxmoor (Ky.) Steeplechase Races; his father was one of the meet's founders.

Dorothy Ours of Stockton, N.J., researched Man o' War and his equine companion, Major Treat.

Betsy Snyder of Chantilly, Va., a student in the Northern Virginia Community College's Veterinary Technician Program, researched cribbing.

Joe Abbrescia, an artist from West Kalispell, Mont., brushed up on foxhunting art during a painting expedition to Virginia.

NSL Newsbriefs

We enjoyed seeing a number of NSL members and meeting new friends during three fall events: a book talk with the Friends of the Fauquier (Va.) Library in Warrenton, Va., a visit from a Sotheby's educational tour group, and a field trip visit from members of the Capitol Hill Equestrian Society (CHES) in Washington, D.C.

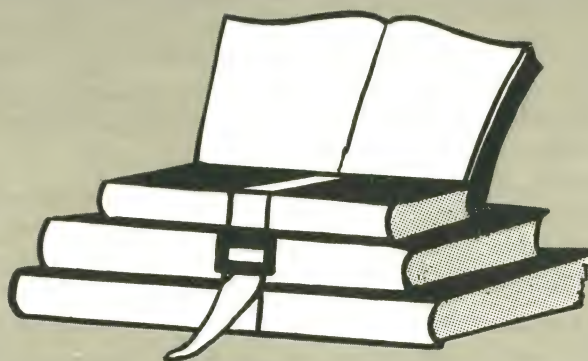
The book talk allowed us the opportunity to share some of our favorite titles in the perfect setting—the quaint John Barton Payne Hall in Old Town Warrenton. We were pleased that horse books could draw in the curious even when the event was held on one of the most beautiful Sunday afternoons of the entire fall. Special thanks to Pat Hommel, who helped organize this event for the Friends group.

The Sotheby's group stopped in during a five-day program, "The Sporting Life: In The Hunt Country of Virginia." The tour, led by Sotheby's Nancy Harrison, visited the NSL, where they toured the library and were also treated to a lecture by NSL Curator Alexander Mackay-Smith, who spoke about Edward Troye and the artist's works in the NSL collection.

At least 30 members of CHES visited the NSL, which, with our close quarters, meant that we all had a chance to meet each other up close and personal. A number of these visitors have already visited again, or are planning to make trips back to the vault. This diverse group had questions on everything from foxhunting to bloodlines to veterinary science to Quarter Horses to sporting art and more. We appreciate the efforts of Mary Flowers, the CHES contact for this tour.

Doris Jean Waren, librarian at the Keeneland Association Library in Lexington, Ky., retired at the end of September. Waren's career at the library, which specializes in Thoroughbred racing materials, spanned 19 years. Cathy Schenck, who has been with the library for 16 years, has taken over the reins.

Are you receiving duplicate mailings of the newsletter, or is the address on your mailing label just *almost* correct? If so, please let us know, as we have installed a new database system and are updating our mailing list.



1994 Book Sale Nets Nearly \$10,000

The annual Duplicate Book Sale, the Library's prime fundraiser, netted \$9,973 in sales to 73 Library members in 22 states, the District of Columbia, England and The Netherlands. All-told, 262 lots were sold, a lot ranging from a single book to runs of books or magazines.

The highest book bid was \$350 for **An Analysis of the Hunting Field** (R.S. Surtees), followed by **George Stubbs and Ben Marshall** (Walter Shaw Sparrow, \$251), **Gentlemen Up** (William B. Streett, \$250), **The Authentic Arabian Horse** (Lady Wentworth, \$226) and **British Sporting Artists** (Sparrow, \$225). A run of English **Racing Calendars, 1751-1925**, sold for \$1,000.

Books on foxhunting were eagerly sought. Lionel Edwards's **My Hunting Sketch Book** attracted the greatest number of bids with 13, while **The Fox** (Edwards) was in a three-way tie for second at 12 bids with **Foxhunting Is Different** (Samuel Henry) and **An Old Sportsman's Memories** (Alexander Henry Higginson).

Three books tied for third with nine bids each: **Sporting Verse** (Adam Lindsay Gordon), **Riding** (Lady Hunloke) and **Gentlemen Up** (Streett).

A list of all winning bids is available upon request.

We want to make sure that you receive your newsletters and other NSL mailings as promptly as possible. Thanks in advance for your help.

Edward V. Bassett, 49, a friend and supporter of the NSL, died in Carmel, Calif., on November 9 after battling A.L.S. (Lou Gehrig's Disease). Mr. Bassett contributed a number of books to the Library from his personal collection, Equine Archives. He was also active in the breeding and promotion of the American Saddlebred Horse. A memorial library is being set up in his honor at his family's cabin in Wawona, Yosemite.

If you're a horse person interested in taking a "learning vacation" this year, consider attending a clinic, short course or weekend class at the Kentucky Horse Park in Lexington, Ky. From March through November, the Park will offer educational opportunities

for old hands and newcomers alike on such topics as training, health care, first aid, horse breeding, psychology, driving and management.

If you would like additional information on these educational courses, call the Kentucky Horse Park's Education Director, Barbara Dietrich, at (606) 233-4303.

David Wagner has been appointed Executive Director of the Kentucky Derby Museum in Louisville, Ky. Wagner, formerly the director of the Colorado Springs Fine Arts Center, takes the helm as the Derby Museum marks its 10th anniversary.

The museum, which has welcomed over a million visitors in the last decade, is the largest equine museum in the world. It recently received a \$689,000 grant from the J. Graham Brown Foundation that will be used to bring some of its exhibits up to date.

New Arrivals

Books

Beal, Carlon

Into Polo

Midland, Texas: The Author, 1993.

Belasik, Paul

Exploring Dressage Technique

London: J.A. Allen, 1994.

Blake, Henry

Horse Sense

North Pomfret, Vt.: Trafalgar Square, 1994.

Bowen, Edward

The Jockey Club's Illustrated History of Thoroughbred Racing in America

Boston: Little, Brown and Co., 1994.

Bush, Karen and Ross Irving

Successful Jumping

Wiltshire, England: The Crowood Press, 1993.

Buxton, Merion

The Pony Club: Dream and Reality

London: The Sportsman's Press, 1994.

Clingain, Ben

Hunting Tales

Northampton, England: Maverick, 1994.

Crossley, Anthony

Training The Young Horse

London: Stanley Paul, 1986.

Dawnay, Hugh

Polo Vision

London: J.A. Allen, 1984.

Emich, Gerd

Naturopathy for Horses

London: J.A. Allen, 1994.

Haas, Jessie

Safe Horse, Safe Rider

Pownal, Vt.: Storey Publishing, 1994.

Henderson, Carolyn and Jennifer Bell

The Allen Book of Riding

London: J.A. Allen, 1994.

Hill, Cherry

Maximum Hoof Power

New York: Howell Book House, 1994.

Johnstone, Anne Grahame

The Allen Horse & Pony Frieze: Driving

London: J.A. Allen, 1994.

Larkin, Susan

Thoroughbred Sires of Quarter Horses, Vol. 3.

Wellington, Nev.: The Author, 1994.

Littauer, V.S.

Riding Forward

New York: William Morrow, 1935.

Micek, Tomas

Andalusian Horses

London: Sunburst Books, 1994.

Micek, Tomas

Arab Horses

London: Sunburst Books, 1994.

Moller, Chris

Gee Up Gordon Bennet!!

London: J.A. Allen, 1994.

Morris, Desmond

Dogwatching

New York: Crown, 1986.

Philip, Prince

Competition Carriage Driving

London: J.A. Allen, 1994.

Pilliner, Sarah

Care of the Competition Horse

London: B.T. Batsford, 1994.

Reeves, Richard Stone

Royal Blood: Fifty Years of Classic Thoroughbreds

Lexington, Ky.: The Blood-Horse, 1994.

Robichon de la Gueriniere, Francois

School of Horsemanship

London: J.A. Allen, 1994.

Rubin, Deborah Eve

Hidden Horses 2

Boonsboro, Md.: Half Halt Press, 1994.

Rubin, Deborah Eve

If Wishes Were Horses

Missoula, Mont.: Mountain Press, 1995.

Santini, Piero

The Forward Impulse

London: Country Life, 1951.

Seunig, Waldemar

Horsemanship

Garden City, N.Y.: Doubleday, 1956.

The Shropshire Beagles

N.p.: n.p., 1994.

Spencer, Sally

The Morgan Horse

London: J.A. Allen, 1994.

Walrond, Sallie

Judging Carriage Driving

London: J.A. Allen, 1994

Way, Olwen

The Poetry of Horses

London: J.A. Allen, 1994.

Wiemers, Jutta

Equestrian Vaulting

London: J.A. Allen, 1994.

Films and Videos

Arena Blue Book Video Guide

U.S. Polo Association, 1994.

Black Beauty

Video Treasures, 1990.

The Black Stallion

United Artists, 1980.

Horses: Close Up and Very Personal

Stage Fright Productions, 1995.

Jewels of the Triple Crown

CBS/Fox Video Sports, 1989.

My Friend Flicka

Twentieth Century Fox, 1943.

National Velvet

Loew's, 1944.

Phar Lap

Playhouse Video, 1985.

The Red Pony

Republic Pictures, 1949.

Thoughts on Fox Hunting

Davenport Films, n.d.

The Upperville Show

Davenport Films, n.d.

The Vaulting Horse

The FEI/Hearst Vaulting Trophy Committee Educational Program, 1994 (?).

The Wild Pony

Vestron, 1986.

The 1994 World Equestrian Games: Dressage and Vaulting

Miller's, 1994.

The 1994 World Equestrian Games: 3-Day Eventing and Driving

Miller's, 1994.

The 1994 World Equestrian Games: Show Jumping and Endurance

Miller's, 1994.

Book Quiz Answers

Quiz on page 6.

1. Beetle.
2. Octavo.
3. Verso.
4. Cotton.
5. Blind.
6. Bookbinding
7. Morocco.
8. Tipped.
9. Fore-edge painting.
10. Marbled.
11. Gilt.
12. Three-quarter.
13. Incanubula.
14. Headband.
15. Thomas Gosden.
16. Folio.
17. Coffee.
18. Book jacket.
19. Dentelle.
20. Unopened.
21. Slipcase.
22. Recto.
23. Endpaper.
24. Foxing.
25. Backbone.

Exhibition Spotlight

The following is a list of exhibitions that NSL members may find of interest. A contact number is included; we encourage you to check schedules and hours before attending.

CA. LOS ANGELES. The Gene Autry Western Heritage Museum. "Thundering Hooves: Five Centuries of Horse Power in the American West." Feb. 25-May 7, 1995. (213) 667-2000. Features more than 400 objects relating to the region's four major horse cultures: Spanish conquistadores, Mexican vaqueros, Southern Plains Indians and North American cowboys. The objects include riding equipment and dress, artifacts, paintings, models and videos, and show the role of the horse and rider in the settlement of the American Southwest. Many of the objects have never been on public display before.

ID. MOSCOW. Appaloosa Museum and Heritage Center. "Appaloosas in Lace." Through Feb. 28, 1995. (208) 882-5578. No, you won't see Appaloosas *dressed* in lace. You will see Appaloosas lovingly rendered in different styles in lace by Kathleen Warnick of the Appaloosa Lace Guild.

KY. LEXINGTON. American Saddle Horse Museum, Kentucky Horse Park. "Artists Look at Saddlebreds: The Museum Collection." Feb. 24-November 30, 1995. (606) 259-2746. This exhibit features the museum's collection of painting and sculpture, including works by Edwin Bogucki, James Crowe, George Ford Morris, Marilyn Newmark, Gwen Reardon, Cindy Wolf and others. More than 100 works of art representing the American Saddlebred horse are on display throughout the museum.

KY. LEXINGTON. International Museum of the Horse, Kentucky Horse Park. "16th Annual American Academy of Equine Art Juried Exhibition and Sale." April 7-May 29, 1995. (606) 259-4232. The William Kenton Gallery showcases artworks in a variety of media by members and guests of the American Academy of Equine Art.

In addition, May 13 will be "Art at the Park" day, with noted equine artists demonstrating and instructing aspiring artists and students.

KY. LOUISVILLE. Kentucky Derby Museum. "LeRoy Neiman Exhibit." April 9-June 3, 1995. (502) 637-1111. The Kentucky Derby Museum presents a retrospective of the artist's work, the centerpiece of which will be a piece painted especially for the exhibit. The exhibit is part of the museum's 10th anniversary celebration. Also, mark your calendars now for "Gifts from the Past, Treasures for the Future," an exhibition from June 2-Sept. 23 which will honor the people who have donated artifacts to the museum's collections during its first decade.

NY. SARATOGA SPRINGS. National Museum of Racing. "Great American Thoroughbred Racetracks." Through

April 30, 1995. (518) 584-0400. This show features photographs of America's racetracks by Nancy Stout, much of which was published in her 1991 book of the same name.

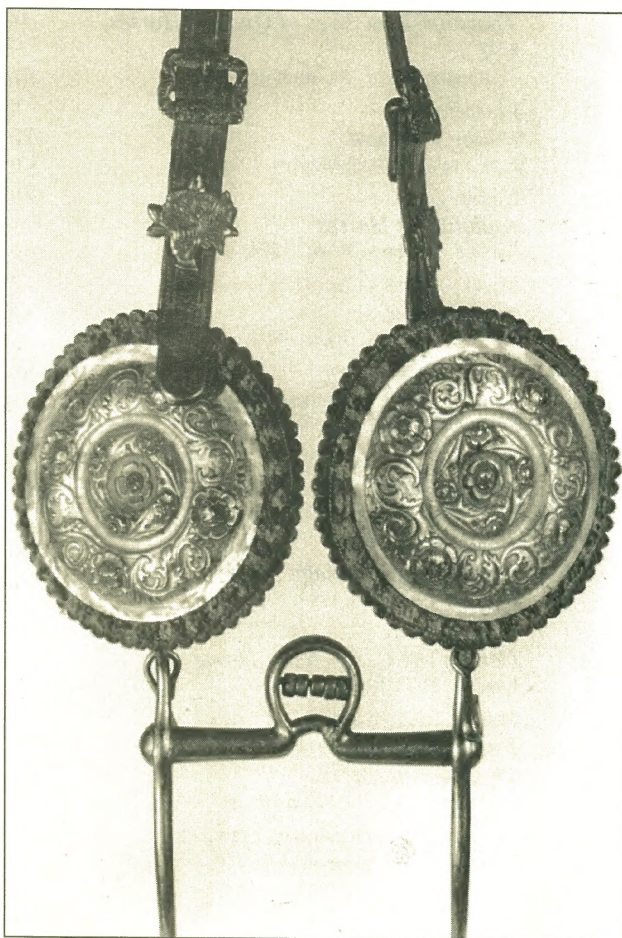
Steeplechase fans can plan now for the museum's upcoming exhibition exploring the history of American steeplechasing. The show, which marks the centennial of the National Steeplechase Association, is tentatively scheduled to open in late July and close at the end of October. Look for details in the next newsletter.

TX. AMARILLO. The American Quarter Horse Heritage Center and Museum. "Playroom Pals." Through May 29, 1995. (806) 376-5181. The exhibit features toys from the 1890s to the 1990s with equine-related themes. Many playthings are on loan from horse enthusiasts from across the United States.

VA. RICHMOND. Virginia Museum of Fine Arts. (804) 367-0852. Foxhunters take note: The exhibition "A-Hunting We Will Go," tentatively announced in the last newsletter, has been postponed. Watch this space for more information.

WA. SEATTLE. The Charles and Emma Frye Art Museum. "Art and the Animal." Feb. 21-April 2, 1995. (206) 622-9250. This traveling show—the Society of Animal Artists' 34th exhibition—features contemporary animal and wildlife paintings and sculpture by member artists. The next venue is the Ward Museum of Wildfowl Art in Salisbury, Md., from April 27-June 21, 1995.

WY. JACKSON HOLE. The National Wildlife Art Museum. "Charles M. Russell: Works on Paper." Through June 24, 1995. (307) 733-5771. The exhibit features Russell watercolors and sculpture depicting the American West on loan from the Thomas Gilcrease Institute of American Art in Tulsa, Okla. The works on paper include watercolors, illustrated letters and cartoons. The show is the first for the museum's new 51,000-square-foot facility, which overlooks a national elk refuge.



COURTESY OF THE WITTE MUSEUM

This leather bridle with decorative cheek pads of German silver is included in the "Thundering Hooves" exhibition at the Gene Autry Museum in Los Angeles. The Mexican bridle dates to the early 1900s.

Gift Horses

Over the last few months the NSL has received a variety of notable gifts from a number of members of the Friends of the National Sporting Library, and other friends.

Ellen Wells, a member of the NSL's board of directors, bestowed a special gift when she donated 19 videotapes to our growing collection, including classics such as *The Black Stallion*, *National Velvet*, *Phar Lap* and *My Friend Flicka*. Wells, co-author of *The Annotated Black Beauty*, also donated a cassette of a 1990 lecture on Black Beauty that she gave to members of the Smithsonian Institution Associates.

Also in the audiovisual department, award-winning filmmaker Tom Davenport donated prints of his films *Thoughts on*

Foxhunting and *The Upperville Show*. In addition, Capt. John H. Fritz donated three videos about the 1994 World Equestrian Games, and the U.S. Polo Association gave a copy of their *Arena Blue Book Video Guide*.

Boxes and boxes of periodicals came our way from Mary Hirsch of Arlington, Va., Reid Folsom of Merrifield, Va., Anita Ramos of Fairfax, Va., and Ellie Spencer of Warrenton, Va. Special thanks to Mrs. Spencer, who donated a nearly complete run of *Equus* magazine. We look forward to filling in the few missing issues and having this resource available for our patrons.

Author Deborah Eve Rubin donated copies of her two latest books, *If Wishes Were Horses* and *Hidden Horses 2*, and Pat

Foy donated a signed copy of Hugh Dawnay's *Polo Vision*, which was previously on the "Books Wanted" list. Former NSL employees, Esther Taylor and Belle Cohen, each donated selections of books, including classics by Littauer, Santini and Chamberlin that were new to the shelves.

Other donors included Steven D. Price, Gordon Smith, Mrs. Herbert Rose, Peter Winants, J.A. Allen & Co., Storey Publishing, and The Jockey Club. As always, a hearty thank you is order for *The Chronicle of the Horse* magazine, which kindly donates its review copies of new titles (in this period 18 books and two videotapes) to the NSL.

Thank you, donors! We appreciate your continued support.

The Reasons Are Stacking Up!

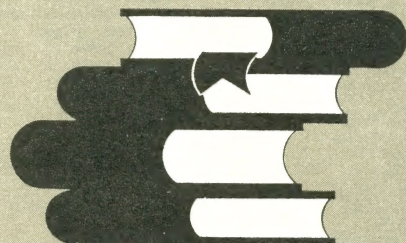
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